

Forty Bach Chorales

Johann Sebastian Bach

Arranged by Peter Billam

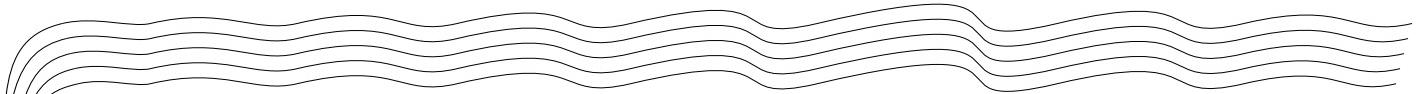
for keyboard

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Forty Bach Chorales

It is the chorales, not his trademark fugues, that lie at the heart of Bach's technique. Wolff refers to Bach's *collection of 370 four-part chorales that charted the course for tonal harmony*. Donald Francis Tovey observes: *Counterpoint, the art defined by Sir Frederick Gore Ouseley as that of 'combining melodies'... This definition is not quite complete. Classical counterpoint is the conveying of a mass of harmony by means of a combination of melodies. Thus the three melodies combined by Wagner in the Meistersinger prelude do not make classical counterpoint, for they require a mass of accompanying harmony to explain them.*

Forkel recounts, in Ernest Newman's translation: *Bach began teaching composition not with dry counterpoint that led nowhere, as was the way with other music teachers of his time ; . . . He went immediately to pure four-part thorough-bass, laying much stress on the setting-out of the voices, since in this way the conception of the pure progression of the harmony was made most intelligible. From there he went to the chorale. In these exercises he himself set the original bass, and made his pupils add only the alto and the tenor. Gradually he let them make the bass also. Everywhere he insisted not only on the utmost purity of the harmony in itself, but also on naturalness of progression and a melodic flow of all the separate voices.*

Bach, in other words, based his technique at the frontier between voice-leading and harmony; on how voice-leading should be done so as to create harmony. The importance of this approach is that it is not limited to Bach's voice-leading rules, or harmonic style.

The forty chorales offered here transcribed for keyboard are a small selection from the 388 Bach has left us. The selection is arbitrary, determined largely by easy page-layout when in alphabetical order, and biased towards the grander settings and the stand-alone chorales independent of cantatas. The words are mostly omitted for space reasons, though they do determine many details of melodic gesture or harmonic movement. The words can be found at www.uvm.edu/~classics/faculty/bach

Musically there is so much of interest here; the chromaticism of *Es ist genug* will reappear in Berg's violin concerto, the extravagant voice-crossings in *Christum wir sollen loben schon*, the two-and-a-half-bar phrases of *Schmücke dich, o liebe Seele* and the five-bar phrases of *Uns ist ein Kindlein heut geborn*, the lovely tune and fluent bass-line of *Sollt ich meinem Gott nicht singen*, and much else.

These pieces can be used for a variety of musicianship exercises, such as keyboard sight-reading practice, singing one voice and playing the other three, transposed sight-reading, and so on. For this reason, apart from the easily-printable *pdf* format, these pieces are also available in *muscript* format so that you can generate, for example, midi versions for dictation, or soprano-bass-only versions for voice-leading practice, etc.

BWV 26	Ach wie flüchtig, ach wie nichtig	4
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BWV 26

Ach wie flüchtig, ach wie nichtig

4

Ach wie flüchtig, ach wie nichtig

1 3 3 1 3 5 3 2 1

BWV 262

Alle menschen müssen sterben

4:

Alle menschen müssen sterben

1 3 3 1 3 5 3 2 1

BWV 104

Allein Gott in der Höh sei Ehr

BWV 4

Christ lag in Todesbändern

BWV 274

Christe, der du bist Tag und Licht

Musical score for BWV 274, Chorale Christe, der du bist Tag und Licht. The score consists of two staves in G clef, 4/4 time, and common key signature. It features eighth-note patterns and some sixteenth-note figures.

BWV 121

Christum wir sollen loben schon

Musical score for BWV 121, Chorale Christum wir sollen loben schon. The score consists of four staves in G clef, 4/4 time, and common key signature. It includes various note heads (solid, hollow, and dotted), slurs, and dynamic markings like f (fortissimo) and ff (fortississimo).

BWV 288

Das alte Jahr vergangen ist

Musical score for BWV 288, featuring three staves of music for organ or piano. The top staff uses treble clef and common time (indicated by '4'). The middle staff uses bass clef and common time (indicated by '4'). The bottom staff uses bass clef and common time (indicated by '4'). The music consists of eighth-note patterns and rests, typical of chorale style.

BWV 18

Durch Adams Fall ist ganz verderbt

Musical score for BWV 18, featuring three staves of music for organ or piano. The top staff uses treble clef and common time (indicated by '4'). The middle staff uses bass clef and common time (indicated by '4'). The bottom staff uses bass clef and common time (indicated by '4'). The music consists of eighth-note patterns and rests, typical of chorale style.

BWV 303

Ein Feste Burg ist unser Gott

Musical score for BWV 303, featuring three staves of music for two voices (Soprano and Bass) and organ. The key signature is A major (two sharps). The time signature is common time (indicated by '4'). The vocal parts are in soprano and bass clef, and the organ part is in bass clef. The music features various note values including eighth and sixteenth notes, with some grace notes and slurs.

BWV 43 Ermuntre dich, mein schwacher Geist

Musical score for BWV 43, featuring three staves of music for two voices (Soprano and Bass) and organ. The key signature is A major (two sharps). The time signature is common time (indicated by '4'). The vocal parts are in soprano and bass clef, and the organ part is in bass clef. The music features various note values including eighth and sixteenth notes, with some grace notes and slurs.

BWV 145

Erschienen ist der herrlich Tag

Musical score for BWV 145, featuring three staves of music for organ or harpsichord. The top staff uses treble clef and common time (indicated by '3/4'). The bottom staff uses bass clef and common time (indicated by '3/4'). The middle staff uses treble clef and common time (indicated by '3/4'). The music consists of eighth and sixteenth note patterns, with rests and dynamic markings. The key signature is A major (three sharps).

BWV 306

Erstanden ist der heilige Christ

Musical score for BWV 306, featuring three staves of music for organ or harpsichord. The top staff uses treble clef and common time (indicated by '3/4'). The bottom staff uses bass clef and common time (indicated by '3/4'). The middle staff uses treble clef and common time (indicated by '3/4'). The music consists of eighth and sixteenth note patterns, with rests and dynamic markings. The key signature is D major (two sharps).

BWV 155

Es ist das Heil uns kommen her

Musical score for BWV 155, featuring three staves of music for two voices. The top staff uses a treble clef and 4/4 time signature, while the bottom staff uses a bass clef and 4/4 time signature. The music consists of eighth-note patterns and various rests.

BWV 310

Es wird schier die letzte Tag herkommen

Musical score for BWV 310, featuring three staves of music for two voices. The top staff uses a treble clef and 4/4 time signature, while the bottom staff uses a bass clef and 4/4 time signature. The music consists of eighth-note patterns and various rests.

BWV 60

Es ist genug

Es ist ge - nug , Herr , wenn es dir ge - fällt , so

spanne mich doch aus ! Mein Jesus kommt ; nun gute

Nacht , o Welt Ich fahr ins Himmelshaus , ich fahre

sicher hin mit Frie - den , mein großer Jammer bleibt da -

- nie - den . Es ist ge - nug , es ist genug .

BWV 32

Freu dich sehr, o meine Seele

Musical score for BWV 32, featuring three staves of music for two voices (Soprano and Bass) and piano. The key signature is one sharp (F#), and the time signature is common time (4/4). The music consists of eighth-note patterns and some sixteenth-note figures.

BWV 315

Gib dich zufrieden und sei stille

Musical score for BWV 315, featuring three staves of music for two voices (Soprano and Bass) and piano. The key signature is one sharp (F#), and the time signature is common time (4/4). The music consists of eighth-note patterns and some sixteenth-note figures.

BWV 318

Gottes Sohn ist Kommen

The musical score for BWV 318 consists of three staves of music. The top staff uses a treble clef and a common time signature (indicated by a '4'). The middle staff uses a bass clef and a common time signature. The bottom staff uses a bass clef and a common time signature. The music features various note values including eighth and sixteenth notes, and rests. The key signature is one sharp (F#). The score concludes with a final cadence marked with a large bracket and a final sharp sign.

BWV 330

Herr, ich habe mis gehandelt

The musical score for BWV 330 consists of two staves of music. The top staff uses a treble clef and a common time signature. The bottom staff uses a bass clef and a common time signature. The music features eighth and sixteenth notes, and rests. The key signature is one sharp (F#). The score concludes with a final cadence marked with a large bracket and a final sharp sign.

BWV 371

Kyrie, Gott Vater in Ewigkeit

The musical score consists of five staves of music for two voices (SATB) and basso continuo. The vocal parts are in soprano, alto, tenor, and bass. The basso continuo part is shown with bass clef and a bass staff.

Lyrics:

- Staff 1: Ky - ri - e, Gott Va - ter in Ewig - keit ! Groß ist
- Staff 2: dein Barmherzig - keit , aller Ding ein Schöpfer und Regie -
- Staff 3: - rer ! E - le - i - son ! Chri -
- Staff 4: - ste , aller Welt Trost ! uns Sünder al - lein du hast er -
- Staff 5: löst ; Je - su , Göttes Sohn ! , Unser Mittler bist

in dem höchsten Thron , zu dir schreien wir aus Herzens Be -

- gier ! E - le - i - son ! Ky - ri -

- e ! Gott hei - liger Geist ! Tröst , stärk uns im Glauben

aller meist , daß wir am letzten End fröhlich abscheiden aus

diesem E - lend ! E - - le - i - son !

BWV 228

Lobt den Herren, denn er ist sehr freundlich

Musical score for BWV 228, Chorale 'Lobt den Herren, denn er ist sehr freundlich'. The score consists of four systems of music for two voices (SATB) and organ. The key signature changes from C major to F major and then to G major. The music features various rhythmic patterns, including eighth and sixteenth notes, and dynamic markings like forte and piano.

BWV 376

Lobt Gott, ihr Christen allzugleich

Musical score for BWV 376, Chorale 'Lobt Gott, ihr Christen allzugleich'. The score consists of two systems of music for two voices (SATB) and organ. The key signature is A major. The music features eighth and sixteenth note patterns and dynamic markings like forte and piano.

BWV 245

Machs mit mir, Gott, nach deiner Güt

Musical score for BWV 245, two staves of music in G major, 4/4 time. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns.

Continuation of the musical score for BWV 245, two staves of music in G major, 4/4 time. The top staff uses a treble clef and the bottom staff uses a bass clef. The music continues with eighth and sixteenth note patterns.

BWV 378

Mein Augen schließ ich jetzt

Musical score for BWV 378, two staves of music in G major, 4/4 time. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns.

Continuation of the musical score for BWV 378, two staves of music in G major, 4/4 time. The top staff uses a treble clef and the bottom staff uses a bass clef. The music continues with eighth and sixteenth note patterns.

Continuation of the musical score for BWV 378, two staves of music in G major, 4/4 time. The top staff uses a treble clef and the bottom staff uses a bass clef. The music continues with eighth and sixteenth note patterns.

BWV 382

Mit Fried und Freud ich fahr dahin

BWV 386

Nun danket alle Gott

BWV 387 Nun freut euch, Gottes Kinder all

Musical score for BWV 387, two staves in G major, 4/4 time. The music consists of eighth and sixteenth note patterns.

Musical score for BWV 307, two staves in G major, 4/4 time. The music consists of eighth and sixteenth note patterns.

BWV 307 Nun freut euch lieben Christen gemein (Es ist gewißlich an der Zeit)

Musical score for BWV 307, two staves in G major, 4/4 time. The music consists of eighth and sixteenth note patterns.

Musical score for BWV 307, two staves in G major, 4/4 time. The music consists of eighth and sixteenth note patterns.

BWV 62 Nun komm, der Heiden Heiland

Musical score for BWV 62, two staves in A major, 4/4 time. The music consists of eighth and sixteenth note patterns.

Musical score for BWV 62, two staves in A major, 4/4 time. The music consists of eighth and sixteenth note patterns.

BWV 390 Nun lob, mein Seel, den Herren

The musical score consists of five staves of music for two voices (Soprano and Alto) and basso continuo. The music is in common time (indicated by '3' over '4'). The key signature changes throughout the piece, indicated by various sharps and flats. The vocal parts are written in soprano and alto clefs, while the basso continuo part is in bass clef. The score includes several fermatas and slurs to indicate performance style.

BWV 396

Nun sich der Tag geendet hat

Musical score for BWV 396, two staves in G major, 4/4 time. The top staff consists of two voices in soprano and alto. The bottom staff consists of two voices in basso and tenor. The music features eighth-note patterns and some sixteenth-note figures.

Continuation of the musical score for BWV 396, two staves in G major, 4/4 time. The top staff continues with two voices in soprano and alto. The bottom staff continues with two voices in basso and tenor. The music maintains its eighth-note and sixteenth-note patterns.

BWV 400

O Herzensangst, o Bangigkeit und Zagen

Musical score for BWV 400, two staves in E-flat major, 3/4 time. The top staff consists of two voices in soprano and alto. The bottom staff consists of two voices in basso and tenor. The music features eighth-note patterns and some sixteenth-note figures.

Continuation of the musical score for BWV 400, two staves in E-flat major, 3/4 time. The top staff continues with two voices in soprano and alto. The bottom staff continues with two voices in basso and tenor. The music maintains its eighth-note and sixteenth-note patterns.

Continuation of the musical score for BWV 400, two staves in E-flat major, 3/4 time. The top staff continues with two voices in soprano and alto. The bottom staff continues with two voices in basso and tenor. The music concludes with a final cadence.

BWV 402

O Mensch, bewein dein Sünde groß

The musical score consists of six staves of music for two voices (SATB) and organ. The key signature is one flat (F major), and the time signature is common time (indicated by '4'). The vocal parts are in soprano, alto, tenor, and bass. The organ part is in the basso continuo style, providing harmonic support. The music features various note values including eighth and sixteenth notes, with some grace notes and slurs. The score is divided into measures by vertical bar lines and sections by large parentheses at the end of each system.

BWV 394

O Welt, ich muß dich lassen

Musical score for BWV 394, featuring three staves of music for two voices (SATB) in A major (two sharps) and common time. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music consists of eighth-note patterns and rests.

BWV 180

Schmücke dich, o liebe Seele

Musical score for BWV 180, featuring three staves of music for two voices (SATB) in F major (one sharp) and common time. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music consists of eighth-note patterns and rests.

BWV 413

Sollt ich meinem Gott nicht singen

The musical score consists of six staves of music for two voices (SATB) and organ. The voices are in soprano and basso continuo (bassoon and harpsichord). The organ part is in the basso continuo staff. The score is in common time, with a key signature of one flat. The vocal parts enter at different times, with the basso continuo providing harmonic support throughout. The music features various rhythmic patterns, including eighth-note chords and sixteenth-note figures. The score is divided into measures by vertical bar lines and includes several repeat signs and endings.

BWV 414

Uns ist ein Kindlein heut geborn

Musical score for BWV 414, page 1. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by '4'). The key signature is one sharp (F#). The music features eighth-note patterns and some sixteenth-note figures. Measure endings are indicated by parentheses at the end of each measure.

Musical score for BWV 414, page 2. This is the second page of the score. The staves and key signature remain the same. The music continues with eighth-note patterns and sixteenth-note figures. Measure endings are indicated by parentheses at the end of each measure.

Musical score for BWV 414, page 3. This is the third page of the score. The staves and key signature remain the same. The music continues with eighth-note patterns and sixteenth-note figures. Measure endings are indicated by parentheses at the end of each measure.

BWV 248

Von Himmel hoch da komm ich her

Musical score for BWV 248, page 1. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by '4'). The key signature changes between F major (one sharp) and C major (no sharps or flats). The music features eighth-note patterns and sixteenth-note figures. Measure endings are indicated by parentheses at the end of each measure.

Musical score for BWV 248, page 2. This is the second page of the score. The staves and key signature remain the same. The music continues with eighth-note patterns and sixteenth-note figures. Measure endings are indicated by parentheses at the end of each measure.

BWV 437

Wir glauben all an einen Gott

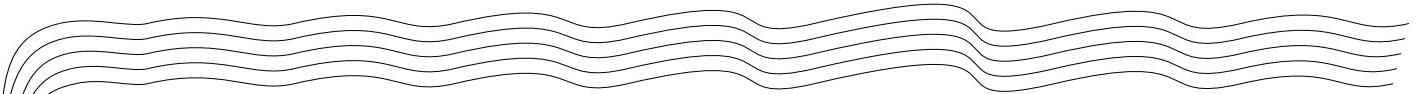
The musical score consists of five staves of music for two voices (Soprano and Bass) and piano. The score is divided into five systems, each ending with a double bar line and repeat dots. The key signature changes from C major to F major to G major to D major throughout the piece. The vocal parts are written in soprano and bass clef, while the piano part is in bass clef. The music features various note values including eighth and sixteenth notes, and rests. The piano part provides harmonic support with sustained notes and chords.

Three staves of musical notation for organ or piano, showing three different chorale settings. The notation consists of two treble staves and one bass staff, with various note heads, stems, and bar lines.

BWV 178

Wo Gott der Herr nicht bei uns hält

Three staves of musical notation for organ or piano, showing the chorale "Wo Gott der Herr nicht bei uns hält" in three different settings. The notation consists of two treble staves and one bass staff, with various note heads, stems, and bar lines. The first setting is in common time (4:4), and the subsequent settings are in common time (4:4) with a key change indicated by a colon and a sharp sign.



Peter Billam was born in London in 1948, studied piano, and lived in Switzerland from 1973 to 1983, where he studied composition, classical guitar, flute and voice, worked as Musical Director of the *Théâtre Populaire Romand*, and as recording engineer, record producer and computer programmer. He moved to Tasmania in 1983, lectured in composition at the Conservatorium, conducted recorder ensembles and choirs, studied recorder, voice and harpsichord. He founded www.pjb.com.au, becoming the first composer to sell scores on-line, with on-line delivery, taking scores from Composer to Performer in one immediate step. *Www.pjb.com.au* offers a new approach to music publishing. These pieces are **written to be read, made to be played !**

Compositions at www.pjb.com.au include: *Five Short Pieces*, guitar, 1979; *Divisions on an Italian Ground*, flute and guitar, 1980; *De Profundis* and *Nacht*, on poems by Lama Anagarika Govinda, voice and piano, 1980; *Fünf Bagatellen*, piano, 1980; *Five Rounds*, choir, 1986; *Go Forth and Multiply*, choir, 1986; *Three Violin Duets*, 1987; *Fable*, for piano, 1987; *To Erich Jantsch*, SAATTB recorders, 1988; *A Suite of Curves*, trombone (or horn) and piano, 1990; *Two Recorder Duets*, alto recorders, or other melody instruments, 1991; *Trombone Quintet*, trombone, flute, piano, bass, and percussion, 1994; *Three Songs*, on poems by Jack Kerouac, Vikram Seth and Dylan Thomas, voice and piano (only the first and third of these are available), 1994; *Piano Study*, piano, 1994; *Four Dances*, various ensembles including recorder quartet, string quartet, 1995; *The Poet in the Clouds*, on a poem by S. T. Coleridge, SATB choir, 1995; *Tres Casidas del Diván del Tamarit*, on poems by Federico García Lorca, voice and piano, 1997; *Three Suites*, for the solo line, piano, and piano and a solo line, 2000; *Die Zeiten*, on poems by Kästner, Bachman and Jünger, choir (only the second and third of these are available), 2000; *Three Duets* for flutes, 2001; *For Four Hands* for piano four hands, 2002; *Three Preludes* for piano, 2003; *Second Solo Suite* for flute, violin, viola or cello, 2003; *Guitar Duet* for two guitars, 2006; *We Who Mourn* for choir, 2007; *Trio With Guitar* for guitar and two clarinets or two recorders or two violas, 2008; *Canons* for two- and four-hand piano, 2009; *Flute Trio*, 2012; *Keyboard Studies*, 2013.

Arrangements include: By J. S. Bach: *Trio BWV 655*, piano and flute; *Vor deinen Thron BWV 668*, piano; *Fugue in F minor BWV 689*, SATB recorders; *Four Duets BWV 802-5*, keyboard; *Flute Sonata BWV 1031* transposed into G major for alto recorder and keyboard; *Flute Sonata BWV 1032* completed by Peter Billam for flute and keyboard, also in C major for alto recorder, and in G major for descant; *Ricercare a 3*, from the *Musikalisches Opfer* for keyboard; *Ricercare a 6*, for sSATBG recorders, or strings, or two keyboards; *Fuga Canonica in Epidiapente* for keyboard and melody instrument; from the *Art of Fugue*: *Contrapuncti 1, 4 and 9* for keyboard, and *Contrapunctus 14* as completed by D. F. Tovey, for keyboard, or for SATB recorders, or for strings; *Passacaglia and Fugue in c* for piano four hands; *Chorales with Descant* for melody instrument and piano; *Cello Suites I, II and III* for flute or alto recorder, *Forty Chorales* for piano, *Der Geist hilft* for SATB-SATB recorders. By Johannes Brahms: *Fugue in Ab minor for organ*, for SATB recorders and gamba, in A minor; *Choralvorspiele for organ* plus settings by Isaac, Bach, Praetorius, recorders. *John Carr, Divisions on an Italian Ground*, flute or recorder and guitar. By G. F. Händel: *Concerto Grosso in A minor op 6 no 4*, harpsichord and recorders; *Recorder Sonata in Bb no 5*, in G for tenor recorder and keyboard. *Claudio Monteverdi, Ecco Mormorar l'Onde*, SSATB recorders. By Arnold Schoenberg: *Verklärte Nacht* for piano. By Franz Schubert: *Four Songs*, voice and guitar; *Dances*, recorders and guitar, *Dances*, piano 4 hands. *Scriabin, Two Preludes op.67*; *Five Preludes op.74*, piano. Telemann, *Twelve Flute Fantasias*, recorder. John Wilbye, *Draw on sweet Night*, SSATTB recorders, and for flute choir. *Twelve Italian Songs*, voice and guitar; *Fourteen Folk Dance Tunes*, recorder and guitar; *Bushband Dances*, violin, piano accordeon and banjo; *Easy Classical Pieces*, Bb trumpet and piano.

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